Petro Jacyk Central and East European Resource Centre

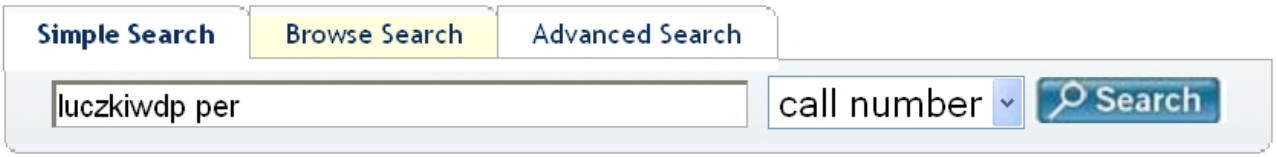
№ 3 • Fall 2010

PJRC update

Jacyk Fellows Assist with Displaced Persons Collection

The University of Toronto Libraries (UTL) has launched a new project which undertakes preservation and research on Ukrainian émigré periodicals, published in Displaced Persons camps from 1945 to the early 1950s. In their entirety, the serials (four to five hundred titles, a majority held in the John Luczkiw Collection of D.P. Publications at the Thomas Fisher Rare Book Library) represent a remarkable cultural-historical phenomenon. They are extraordinarily valuable for the study of the post-Second World War Ukrainian emigration, and for understanding its social makeup, organization, and cultural and political activities. The publishing of the periodicals was initiated and carried out by the various political, religious, literary, arts, and scientific societies and organizations active in the camps and émigré centres. The contents of the journals provide insights on how the émigrés with differing ideologies viewed the consequences of the Second World War, and events occurring in the Soviet Ukraine, and also how they developed their culture abroad in the second half of the twentieth century.

The first stage of the project involved providing access to the Luzckiw collection via the UTL's online catalogue. Full bibliographic descriptions were provided for all the periodical titles earlier this year by Yuliya Halushka of the Ukrainian Catholic University under the auspices of the Petro Jacyk Library Fellowship (March-May 2010). She provided full bibliographic descriptions for 346 serial titles (1,623 issues in total). The UTL's holdings of this material can be viewed by going to our on-line catalogue and typing **luczkiwdp per** in the search box, and selecting **call number** from the drop-down menu directly to the right. Then, click on **Search**.



For the second stage of the project, the UTL invited the distinguished book historian, Larysa Holovata, of the Stefanyk Lviv Scientific Library, to Toronto to spend three months researching the periodicals in preparation for a scholarly, annotated bibliographical monograph on them. She came to us as our third Jacyk Library Fellow. Dr. Holovata is highly qualified for this type of work, having previously co-authored the bibliography of the Lviv Prosvita Society from 1868 to 1939 (Lviv, 1996; 2nd ed. 2009), and compiled the recent bibliographical guide to the publications of the Ukrainian Publishing House (Ukrainske Vydavnytstvo) in Krakow from 1939 to 1945 (Kyiv: Krytyka, 2010), as well as her numerous contributions to journals such as *Zapysky Lvivskoi naukovoi biblioteky im. V. Stefanyka*, and to anthologies of collected essays on the history of the book.

During her stay in Canada, Dr. Holovata visited the Fisher Library daily to take detailed notes in preparation for the anticipated publication on the D.P. camp periodicals. Such a publication is extremely

Petro Jacyk Central and East European Resource Centre

Robarts Library, Room 3008
130 St. George Street
Toronto, Ontario
Canada M5S 1A5

416-978-0588
centreja@utoronto.ca
pjrc.library.utoronto.ca

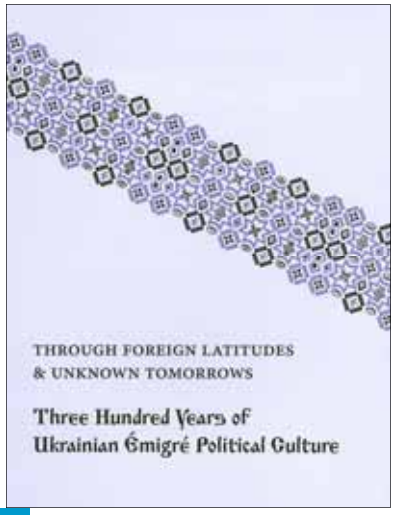
Left to right: reference specialist Wasyl Sydorenko; Jacyk Library Fellow and book historian Dr. Larysa Holovata; and graduate student library assistant Ernest Gyidal.

needed considering how scattered the holdings are for the various individual titles across Germany, Austria, the United States, and Canada. In Ukraine, scholars have limited to no access to such source material, so that the compiling of a scholarly guide to the material, not only a register of the titles following established standards of bibliographic description, but also writing about the socio-cultural context and circumstances in which they were created, along with biographical information about the contributing authors and editors, the attributions of pseudonyms, as well as subject indexes, is essential. To date, some eighty titles have been fully described. Of these, a majority are held at the Fisher Library, but a fair number are also housed at the Library of St. Vladimir Institute on Spadina Avenue, Toronto. It is anticipated that additional research will be undertaken in the Ukrainian Free University in Munich, Germany, and again at the University of Toronto, in the near future.

To facilitate the access and preservation of the Luczkiw D.P. periodical collection, the UTL has received funding for its microfilming and digitization through the Centre for Research Libraries (CRL) in Chicago. Additional titles not held by the Fisher Library will be drawn from the library collections of project partners the Harvard University Library and the Ukrainian Free Academy of Sciences in New York City. The material will be made freely accessible with unlimited use to students, faculty, and staff of CRL member institutions: **www.crl.edu/membership/member-list**.

If you have questions about the project or want to contribute to supporting it or our library fellowship program, please contact me at the Petro Jacyk Resource Centre.

Ksenya Kiebuzinski



THROUGH FOREIGN LATITUDES & UNKNOWN TOMORROWS: Three Hundred Years of Ukrainian Émigré Political Culture

Come and visit the exhibition at the Thomas Fisher Rare Book Library. It runs through 14 January 2011, and can be viewed Mon.-Wed., Fri., 9 a.m. to 5 p.m., and Thurs., 9 a.m. to 8 p.m. The accompanying catalogue (Ref. #7056) can be purchased on site for $20.00 CDN or via the Library's webpage at: **fisher.library.utoronto.ca/publications/library-publications**.

The Joys of Being an Armchair Archaeologist

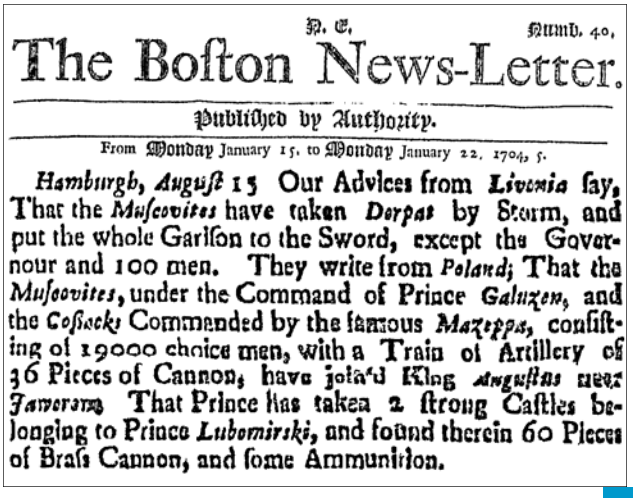
Many great archaeological adventures begin in libraries. As a reference specialist at the Petro Jacyk Resource Centre (PJRC), I have been fortunate to be involved with the Canada-Ukraine Baturyn Archaeological Project (CUBAP) without even setting my foot outside the country. Whatever archival or literary resources are requested by the field crew, staff at PJRC are more than willing to assist *digging up* that elusive tome from any library in the world, whether it is through Interlibrary Loan or by visiting digital libraries online, searching the University of Toronto Libraries (UTL) virtual resources, or locating rare and unique items at Robarts, Downsview, Thomas Fisher, PIMS…

For more than a decade CUBAP has been financed by the Kowalsky Program for the Study of Eastern Ukraine under the auspices of the Canadian Institute of Ukrainian Studies (CIUS, Edmonton). There are two other major sponsors of the project: the Pontifical Institute of Mediaeval Studies (PIMS, Toronto) and the Shevchenko Scientific Society of America (NTShA, New York). Numerous corporate and private donors have contributed to this project as well.

Prof. Zenon Kohut (Director, CIUS) heads the project. Dr. Volodymyr Mezentsev (CIUS) is the executive director, Dr. Volodymyr Kovalenko (Chernihiv National Pedagogical University) is the expedition leader, Prof. Martin Dimnik (PIMS) is the researcher of Baturyn's medieval antiquities, and Turkish scholar Huseyin Oylupinar has been examining the effect of the project on the nation's collective conscience in contemporary Ukraine. Each summer, around 160 students from Canada, Austria and all over Ukraine have participated in the excavations.

In his time, Ukraine's supreme military commander, Hetman Ivan Mazepa (1639-1709), made the "front cover" (frontispiece) of one German newspaper and was regularly mentioned in other European and American newspapers. After his death, the legends and myths surrounding his life made him the most famous man in Europe. He was immortalized in poetry, literature, art,

Top: Frontispiece of Die europäische Fama, Teil 25, 1704, showing a rare contemporary portrait of Ivan Mazepa. Below: Masthead and news brief (p.2) from The Boston News-Letter, January 15 – 22, 1705 (Julian calendar or January 26 – February 2, Gregorian calendar).



N. E. Numb. 40.

The Boſton News-Letter.

Publiſhed by Authority.

From Monday January 15. to Monday January 22. 1704, 5.

Hamburgh, Auguſt 15 Our Advices from *Livonia* ſay, That the *Muſcovites* have taken *Derpat* by Storm, and put the whole Garriſon to the Sword, except the Governour and 100 men. They write from *Poland*; That the *Muſcovites*, under the Command of Prince *Galuzen*, and the *Coſsacks* Commanded by the famous *Mazeppa*, conſiſting of 19000 choice men, with a Train of Artillery of 36 Pieces of Cannon, have joyn'd King *Auguſtus* near *Jaworow*. That Prince has taken 2 ſtrong Caſtles belonging to Prince *Lubomirski*, and found therein 60 Pieces of Braſs Cannon, and ſome Ammunition.

music and drama. History, however, was less kind to him. Mazepa was labelled a traitor by the Russian Tsar, and his name was demonized, anathematized, satirized, vulgarized… Mazepa's Cossack capital, Baturyn, Chernihiv oblast, was razed to the ground by the Muscovite army and its inhabitants put to the sword on November 2, 1708 (Julian calendar).

For archaeologists today, most information on Mazepa and Baturyn comes from foreign sources that until recently were less than accessible. The current exhibition of books at the Thomas Fisher Rare Book Library by the Head of PJRC, Ksenya Kiebuzinski, *Through Foreign Latitudes & Unknown Tomorrows: Three Hundred Years of Ukrainian Émigré Political Culture* features some of the earliest Mazepiana at UTL.

Access to early newspapers can be obtained by searching **WorldCat** – The World's Largest Library Catalogue. It can be accessed through the **Research** tab of the UTL homepage under **Other Library Catalogues**. WorldCat has begun linking its catalogue records to free online resources. Now, one can view and read 18th-century newspapers in the libraries of Denmark, England, France, Germany…

Google Books is another source of digital material. UTL's collaborative effort with Open Library is improving accessibility to our own collections. And, of course, UTL is a member of Scholar's Portal, a project of the Ontario Council of University Libraries, which provides access to Interlibrary Loan services, digital content, data extraction and research management tools.

By using these resources it is possible to revisit the primary sources on Mazepa and Baturyn used by early scholars, who frequently misquoted these materials and introduced errors, which have been copied and reproduced by subsequent generations of researchers, who did not have the luxury of referring to the original documents. Thus, even basic dates have to be rechecked, inferential interpretations put in perspective, and new insights made.

The dating of documents is a problem unto itself. For instance, England and its colonies used the Julian calendar until 1753. America's first newspaper, *The Boston News-Letter,* which carried reports on Mazepa, was dated according to the Julian calendar. Let's not forget that during the first decade of the 18th century there also existed a unique Swedish calendar.

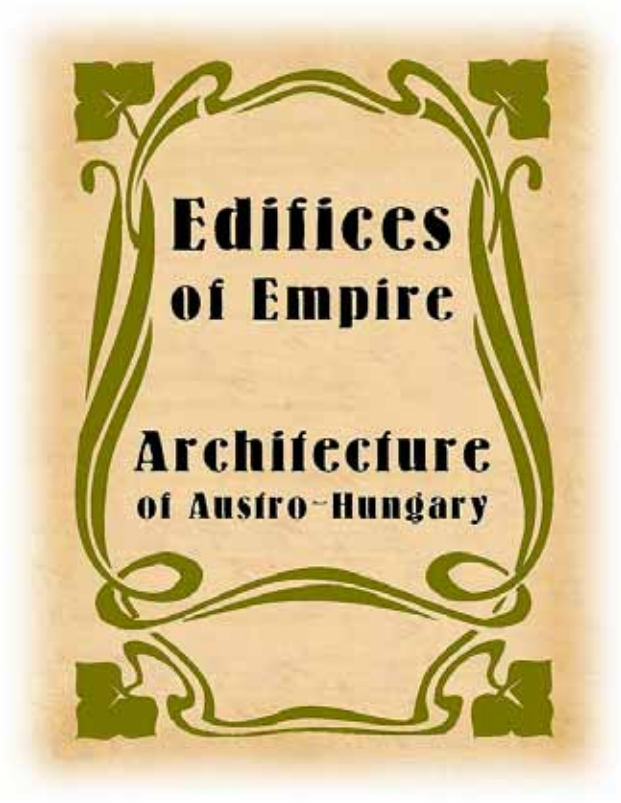
The author's digital reconstruction of a heating stove tile fragment found among the remains of Mazepa's Baturyn residence.

Another problem that constantly plagues researchers of East European history is what is called *double transliteration*. Western names, originally written using the Latin alphabet, are usually transcribed by Russian scholars into Cyrillic and then retransliterated into Latin with bizarre and sometimes embarrassing results. The Greek historian Thucydides (c460 BC - c395 BC) is written as Фукидид in Russian and retransliterated as Fukidid. The Swedish diplomat, attached to King Charles XII, Josias Cederhielm (1673-1729), spelled Цедергельм in Russian is retransliterated as Tsedergelm. Similarly, the Swedish historian Anders Fryxell (1795-1881), spelled Фрюксель in Russian is retransliterated as Friuksel.

It is quite challenging to identify the original authors if all one has is the Russian version or retransliterated name. This is when reference specialists have to demonstrate their ability to crosslink keywords, try out different transliteration schemes or become subject experts in very short time.

Being an armchair archaeologist is as exciting as field work. The virtual exploration of online primary resources and the discoveries made are as rewarding as digging up real artefacts.

Wasyl Sydorenko

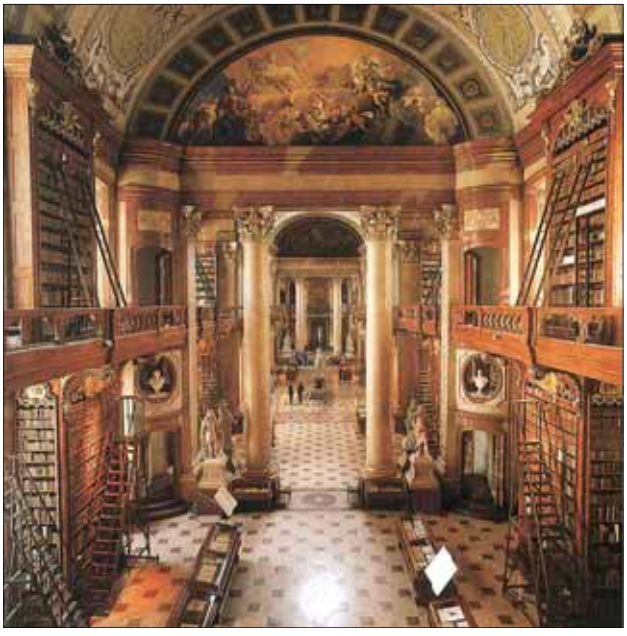


In the spring and summer of 2010, the Petro Jacyk Resource Centre held an exhibition devoted to architecture of the lands of the former Austro-Hungarian Empire. As a region bordering several cultures, the Habsburg lands have adopted a number of major architectural styles.

Gothic style architecture came to the region from Italy and France in the 13th century. Austria's most striking Gothic structure is St. Stephen's Cathedral in Vienna. Later, in the 17th century, Austria's Baroque architects such as Johann Bernhard Fischer von Erlach, Lukas von Hildebrandt, and Jakob Prandtauer constructed buildings and monuments of international significance. In the second half of the 18th century, the Baroque was followed by the more delicate Rococo and Neoclassical styles, which came from France and southern Germany. The next outstanding architectural style of the Empire, but confined mostly to interior decoration, was the Biedermeier.

The growing prosperity of the Habsburg Empire in the second half of the 19th century brought about significant changes to Austrian architecture. It allowed massive official and residential buildings to be constructed, largely in the historicizing neo-Renaissance style. During this period, the encircling city walls of Vienna with their fortifications were demolished and the old tumble-down houses vanished with them. A broad street with double avenues, flanked by some of the most beautiful and imposing buildings and places, appeared in their stead thus making the suburbs and Vienna one city. The effect of this innovation was such that other European cities imitated it, including Paris and some of the larger German towns. This grandiose task took almost thirty years to complete. To a large extent, the new cityscape owes its existence to the intelligence, generosity and great-mindedness of Emperor Franz Joseph I.

Grand changes took place at the end of the 19th century with the advent of such architects as Otto Koloman Wagner, Josef Hoffmann and Joseph Maria Olbrich, founders of the Vienna Secession. Their motto was "to every age its art and to art its freedom." In contrast to the other movements,



National Library (Prunksaal, 1723), Vienna, by Johann Bernhard Fischer von Erlach.

there is no one style that unites the work of artists who were part of the Vienna Secession. Above all, these artists were concerned with the exploration of artistic possibilities outside the boundaries of academic tradition. They intended to create a new style that owed nothing to historical influence. This style became widespread throughout the entire Empire. For this reason a tourist travelling through the former lands of the Empire can discover beautiful monuments and buildings that resemble each other.

The exhibition featured a variety of books on the architecture of present-day Austria, Croatia, Czech Republic, Hungary, Poland, Slovak Republic, Slovenia, and Ukraine. The exhibition also included the biographies of the most famous architects of the Secession period: Theophil Edvard von Hansen, Friedrich von Schmidt, Heinrich von Ferstel, Karl von Hasenauer, Gottfried Semper, Josef Hlávka, and the prominent team of Ferdinand Fellner and Hermann Helmer.

The exhibition *Edifices of Empire: Architecture of Austro-Hungary* should be of interest to scholars, students, and anyone interested in the history and architecture of the lands. The virtual exhibition will be available on the PJRC website.

Nadia Zavorotna

Top: Vienna (1548) encircled by city walls. Bottom: 20th-century view of the broad avenues, which replaced the fortifications.

New Acquisitions @ PJRC

Every two months the Petro Jacyk Resource Centre (PJRC) displays the most recent publications from Central and Eastern Europe. Please drop by anytime to check out the latest arrivals. PJRC is located in Room 3008, Robarts Library. The Reading Room is open weekdays and weekends during regular Library hours.

pjrc.library.utoronto.ca/collections/robarts-library-selected-new-acquisitions

Oldest Universities of Central and Eastern Europe

The Petro Jacyk Resource Centre's tradition of mounting exhibitions continues. With the recent acquisition of a new exhibition cabinet, the Centre can now highlight important, interesting, unusual or otherwise inspiring titles from our Slavic and Central European collections. This allows PJRC to enrich the academic experience of programs offered by the various departments served by the Centre.

We would like to extend a warm welcome to all our patrons to peruse these exhibitions, which can be viewed in two formats. Tthe current exhibit is displayed in the cabinet in front of the entrance to PJRC, while former exhibitions will be archived in digital form to be viewed on our website.

Commemorative library doors of the most easterly-located school of higher learning in its time in Europe – Vilnius University (1579). In fact, the library was founded as early as 1570. Today it contains more than 5.5 million items in its catalogue.

The current exhibition is on the *Oldest Universities of Central and Eastern Europe*. The goal is to familiarize patrons with the lengthy histories and ancient traditions of these universities while displaying monographs from our collections that comprehensively examine the histories of these scholarly institutions.

The Renaissance, more specifically the 14th to 16th centuries, brought a renewed interest in humanism and the study of classics, philosophy and theology. This resulted in the development of academic institutions and culture in Western Europe. Soon afterward the same happened in Central and Eastern Europe.

This was also a period of great antagonism and ideological contention between the Reformation and the Counter Reformation, which helped to expand the number of academic institutions in most of Europe, with the exception of the southern part of Central Europe.

The progress of higher education in the south was delayed, when compared to the rest of Europe, because the region was under the Ottoman Empire from the 17th century onwards and thus subject to strict ideological and technological control.

Histories of all the universities highlighted in this exhibition closely follow the historical, political and cultural developments of their respective countries.

The first institution of higher learning in Central Europe was established in Prague

on April 7, 1348 by the Czech and Roman King Charles IV. Charles University, modeled after the great Bolognese and Parisian universities, soon became just as famous internationally.

The next oldest university in the region was the Jagiellonian University founded in 1364 by King Casimir the Great, who received permission from the Pope to establish a school of higher learning in Krakow, the capital of the Kingdom of Poland.

The University of Pécs, founded by Louis I of Hungary in 1367, just like many other East European schools, has a history of many disruptions; it had to discontinue its teaching during the Ottoman occupation 1529-1686, and it was moved, split and reconstituted several times, before it took its final form in 2000.

Soon afterwards other universities were opened, starting with the Almae Academia et Universitas Vilnensis Societatis Jesu (Vilnius Academy, 1569). In 1579 Stefan Batory King of Poland and Grand Duke of Lithuania upgraded the academy and by granting it university status, established the Vilnius University, which would be the most easterly-located school of higher learning at the time.

In the 17th century, both the University of Tartu (1632), in present day Estonia, and the University of Lviv (1661) in Ukraine, were established in the eastern part of Europe and became influential schools in their respective regions. Shortly the above group was followed by universities in: Croatia (University of Zagreb, 1669), Russia (Saint Petersburg State University, 1724), Bulgaria (University of Sofia, 1904), Serbia (Belgrade University, 1905), Slovenia (University of Ljubljana, 1919), Belarus (Belarusian State University, 1921), Latvia (University of Latvia, 1923), and Bosnia and Herzegovina (University of Sarajevo, 1940).

Joanna Bielecki

PJRC Reference Collection

In our digital age we tend to neglect the richness of print resources. In Slavic Studies, however, print resources continue to be invaluable. The last 20 years have seen an incredible output of encyclopaedias, dictionaries, archival guides, bibliographies, and indexes in the Slavic field.

PJRC has assembled one of the best collections of print resources in the field. It is difficult to overestimate the importance to researchers of books like *Professora Moskovskogo universiteta 1755-2004: biograficheskiĭ slovar'* (2005, 2v.); *Rėpрėsavanyia litaratary, navukoŭtsy, rabotniki asvety, hramadskiia i kul'turnyia dzeiachy Belarusi, 1794-1991* (2003, 4v.) by Leanid Marakoŭ; *Ukraïns'ki chasopysy L'vova: 1848-1939: istoryko-bibliohrafichne doslidzhennia* (2001, 3v.) by M. M. Romaniuk and M. V. Halushko; *Albania in the twentieth century: a history* (2004, 3v.) by Owen Pearson; or *Bez cenzury 1976-1989: literatura, ruch wydawniczy, teatr: bibliografia* (1999) edited by Jerzy Kandziora; or *Czech writers = Tschechische schriftsteller* (2001) edited by Pavlína Kubíková.

Recently, PJRC has provided descriptions of these important print resources on its website. There are categories for bibliography, history, literature, and language. Categories devoted to theatre and film will soon follow.

Nadia Zavorotna

Petro Jacyk Central and East European Resource Centre

Saints and Sinners: Notable Central and East European Films in the University of Toronto Libraries Collections

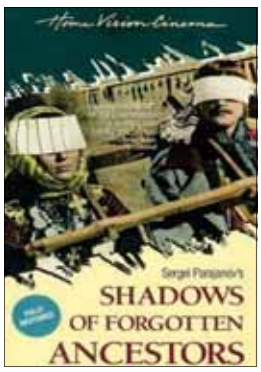
On September 12, 2010 the Toronto International Film Festival (TIFF) Group celebrated the opening of a new venue, the TIFF Bell Lightbox on the corner of King and John Streets. The first program to be screened at the Lightbox was the Essential Cinema series. In the spring of 2009, TIFF polled film critics, festival-goers, and other TIFF supporters, asking them which films they considered essential cinema. At the same time TIFF programmers debated the same question. The result is the *Essential 100* list of films. Central and East European films included in the *Essential 100* are Sergei Eisenstein's *Battleship Potemkin* (1925), Dziga Vertov's *Man with a Movie Camera* (1929), Alexander Dovzhenko's *Earth* (1930), and Andrei Tarkovsky's *Andrei Rublev* (1966).

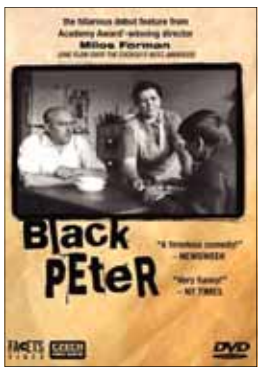
Andrei Rublev is loosely based on the life of the great 15th-century Russian icon painter, following him through the brutal yet beautiful world that inspires his art. The film was completed in 1966 but remained unreleased in the Soviet Union for years due to its advocacy of artistic freedom and deeply felt spirituality. The film would eventually be screened in cinemas and on television, but only heavily edited versions of the original were shown. One of these versions was shown at the Cannes Film Festival in 1969 where it won the International Film Critics Prize.[1] It wasn't until 1999 that the original 1966 version was released on DVD as part of the *Criterion Collection*. The *Criterion* DVD is available through the University of Toronto Libraries (UTL) at the John M. Kelly Library and in Media Commons, Robarts Library.

There are other Central and East European films in UTL collections.

Shadows of Forgotten Ancestors (1964), by the Armenian filmmaker Sergei Parajanov is based on the book by Ukrainian writer Mykhailo Kotsiubynsky. Cinematheque Ontario senior programmer James Quandt wrote in 2008 that with the film "Paradjanov transformed an ancient Carpathian folk legend about two lovers whose families are embroiled in a blood-feud into a dizzying, rhapsodic pageant of sex, death, madness, myth, and ritual." The film is richly symbolic, making frequent use of religious and folkloric images. It also uses color to represent mood, providing a feeling of underlying passion and the struggle against destiny. As a result, at the time of its completion the film conflicted with the socialist realism style that had government approval and it was condemned by Soviet authorities as a work of *formalism* and *Ukrainian nationalism*. Now it is considered one of the most exquisite and important post-war Soviet films.[2] It is available on VHS and DVD through UTL in Media Commons.

Miloš Forman is well-known for his work in America, such as *One Flew Over*





the Cuckoo's Nest (1975) and *Amadeus* (1984) both of which won Academy Awards for Best Director. But he began his career in Czechoslovakia in the 1960s as part of a small group of directors known as the Czech New Wave. Similar to other New Wave directors, Forman was interested in highlighting the problems of ordinary people who had little interest in ideology and were preoccupied by more personal issues. To better represent these people and give his films more freshness, he relied partly on non-actors playing themselves and used improvisation. In this way he differed from others in the Czech New Wave who typically preferred professional actors, scripts, and visual stylisation over capturing natural reality. Forman's first feature-length film was *Black Peter*, released in 1963. A shy teenager leaves school and starts work as a store detective after being bullied into it by his father. Meanwhile, the boy makes his first awkward moves in establishing a relationship with a girl. The film shares its young protagonist's political apathy, but also contains a direct parody of the justification that the communists used for having a secret police force.[3] It is available on DVD in Media Commons.

The director Andrzej Wajda is considered a giant of Polish cinema, and has been recognized internationally as well, receiving an Academy Award for Lifetime Achievement in 2000, for example. His film *Ashes and Diamonds*, released in 1958, is perhaps his most famous. Set on the last day of WWII in a small town somewhere in Poland, the protagonist is a Home Army soldier who has been ordered to assassinate an incoming commissar. But when he meets a beautiful barmaid, his priorities change. Actor Zbigniew Cybulski would become known as the *Polish James Dean* for his simmering, brooding performance in the film.[4] It is available on DVD in Media Commons. The John M. Kelly Library has a *Criterion Collection* DVD of the film which also includes two of Wajda's earlier films, *A Generation* (1954) and *Kanal* (1956). Together the three films are considered an informal trilogy.

Man Is Not a Bird (1965), Serbian director Dušan Makavejev's film, has been called a cornerstone of East European cinema. The film follows Jan, an engineer who goes to work in a copper factory in eastern Serbia. He rents a room from the parents of sexy hairdresser Raika, with whom he has an affair. Makavejev likes to ridicule pomposity, so while Jan is accepting an award for being a good communist worker, Raika is having sex with a sleazy truck driver. The film combines vivid location shooting (the copper factory is a real one) with improvised scenes, such as one with a small town circus that includes a hypnotist and snake eaters. The use of handheld cameras deepens the viewer's sense of engagement with what's happening. And a motif seen frequently in Makavejev's later work is introduced here – the contrast of a monumental work of state-sponsored art and the individual dwarfed by it.[5] The film is available at the John M. Kelly Library and in Media Commons.

For more Central and East European films in UTL's collections please visit the Media Commons guide to *Feature Films by Country* or the John M. Kelly Library guide to *National Cinema*, available on their respective websites.

1. tiff.net/essential
2. tiff.net/cinematheque
3. Horton, A. (2005). Czech and Slovak Cinema. www.greencine.com
4. Horton, A. (2005). Polish Cinema. www.greencine.com
5. Morris, G. (2001). Sweet Movies: Four by Dusan Makavejev. www.brightlightsfilm.com

Larissa Momryk

mediacommons.library.utoronto.ca/research/audiovisual/research-tips/finding-feature-films/feature-films-by-country

Early 20th-century Russian Book Collection at the Art Gallery of Ontario: A Wonderful Local Resource

…the art of the avant-garde book in Russia, in the early decades of this century, was unlike that found anywhere else in the world. …the book as it was conceived and produced in the period 1910-19 (in essentially what is known as the Futurist period) is radically different from its conception and production in the 1920s, during the decade of Soviet Constructivism.[1]

Comprised of some 130 books, journals and postcard albums, this early 20th-century collection at the Art Gallery of Ontario is an invaluable resource for scholars, collectors and everyday researchers who are fascinated by the history of Russian Futurist literature and art. Soon to be on display in 2011, this collection is currently being catalogued and will become available to researchers by the end of 2010. The collection includes literary and artistic manifestoes by well-known Futurist poets and artists such as Vladimir Mayakovsky, Velimir Khlebnikov, Olga Rozanova, David Burliuk, Aleksandr Rodchenko, Mikhail Larionov and Kazimir Malevich, to name but a few. The physicality of these objects is simply enthralling! Decorated with primitive illustrations, these relatively small books or stapled pamphlets, containing short poems or musical scores (as in the series *Muzyka dlia mass*), have a handcrafted quality. Illustrations, usually black and white lithographs, are very simple with a kind of wood-block print quality. Cheap, unevenly-cut paper, sometimes even wallpaper, reference a by-gone era of abstract creative ideas, which went beyond the normal physical form. The contradiction between the importance of the physical aspect of the book and its mere vessel-like quality creates a delicate tension between the object and its execution versus its contents. Produced in limited editions, these publications miraculously survive. Today, they continue transmitting the revolutionary messages of an era which saw major political, cultural, and social changes.

Igra v adu: poema (A Game in Hell: a Poem) by Aleksei Kruchenykh and Velimir Khlebnikov, published in Moscow in 1912 and illustrated by Natalia Goncharova.

This collection can also serve as an excellent resource for those interested in studying the history of early 20th-century books and publishing. These volumes attest to the fact that "collaborations between artists and poets increased the expressive potential of the written word and letter forms. This collective effort challenged the established practices in book design, art, and poetry, and advanced a shared political and ideological platform."[2] While the poetry of Vladimir Mayakovsky and Aleksei Kruchenykh was radically revolutionary in its poetic form and content, its delivery and format, i.e. the physical book, referenced the pre-revolutionary past. Referencing the tradition of religious illuminated manuscripts, these works feature hand-written transcriptions, archaic fonts and the ornamentation of lettering. Manuscript-like layouts can be seen in

Russian and Ukrainian Futurists (left to right): Benedikt Livshits, Nikolai Burliuk, Vladimir Mayakovsky, David Burliuk, Aleksei Kruchenykh, 1912.

works like *Igra v adu* (Moscow, 1913). Books such as *Igra v adu* also reference 19th-century block books, which were cheaply printed on one sheet of paper and folded into book form.[3] While artists were inspired by icons, manuscripts, Russian folklore, and *lubki* (popular woodblock prints), the poets themselves turned to ritual language. Khlebnikov's "Shaman and Venus," first published in *A Trap for Judges II* (St. Petersburg, 1913), and poems by Kruchenykh were influenced by shamanic chants.[4] This fascination with the older more ancient times can be seen in the drawings by David Burliuk who adapted devices borrowed from Scythian art forms.

Futurist books from this period express an anti-academism and anti-conventionalism that challenged the reader not only philosophically but also through their physical formats. They examine and re-interpret artistic and literary traditions thus reclaiming both as their own. Having worked with this collection first-hand, while cataloguing its contents, I can personally attest to its uniqueness and unforgettable character. To read more about the subject of Russian avant-garde books, you can visit the Robarts Library collection for the following comprehensive surveys:

Compton, Susan P. *The World Backwards: Russian Futurist Books 1912-16*. London: British Library, c1978. NX556 .A1 C65

Compton, Susan P. *Russian Avant-garde Books, 1917-34*. London: British Library, 1992. Z116 .A3 C72 1992

Rowell, Margit & Wye, Deborah. *The Russian Avant-garde Book, 1910-1934*. New York: Museum of Modern Art, 2002. N6988.5 .A94 R68 2002

For those of you interested in exploring this wonderful and rare collection, you are welcome to contact Donald Rance (**donald_rance@ago.net**), the Reference Librarian of electronic resources at the Art Gallery of Ontario.

1. Rowell, Margit. "Constructivist Book Design: Shaping the Proletarian Conscience", *The Russian Avant-Garde Book, 1910-1934*. New York: The Museum of Modern Art, Harry N. Abrams, Inc., 2002. p. 50.
2. Ash, Jared. "Primitivism in Russian Futurist Book Design: 1910-14", *The Russian Avant-Garde Book, 1910-1934*. Rowell, Margit, ed. New York: The Museum of Modern Art, 2002. pp. 33-34.
3. Ibid, p. 35.
4. Ibid, p. 36.

Katya Pereyaslavska

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Comments should be addressed to:

Ksenya Kiebuzinski, Head, PJRC
416-978-1288 416-978-4826
ksenya.kiebuzinski@utoronto.ca

Wasyl Sydorenko, Editor
416-978-0588
wasyl.sydorenko@utoronto.ca